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TRANSGRESSORS

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TRANSGRESSORS

A Modern Morality Play
Based on the idea that

Marriage is a Holy Institution

and that

Criminal Love Means Death

By

LAWRENCE MARSTON

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TITLE	THE FIRST TRANSGRESSORS. Satan and his daughter Sin. Satan—Mr..... Sin— Miss.....
Scene 1.	Clouds on lower part of film only. Satan and Sin and cherubims discovered above clouds. Great light effect, of effulgence back of them—Satan and Sin in but light draperies. The cherubim in the act of hurling them down.
TITLE	For their incestuous transgression, hurled headlong from the ethereal sky.
Scene 2.	Clouds on bottom part of film only. Satan and Sin and and cherubim discovered as before. Cherubim hurl Satan and Sin down through clouds and throws sulphurous fire after them.
Scene 3.	Clouds going up—Satan and Sin falling down. Sulphurous fire falling over them.
Scene 4.	Mountains with cliffs going up—Satan and Sin falling down.
Scene 5.	Interior of earth going up—Satan and Sin falling down.
Scene 6.	Hell with its lakes of fires and vapors. Satan and Sin fall in. Diaph. out.
Scene 7.	Clouds on lower part of film only. Diaph. in. Cherubims and angels disc. Christ in the midst. Cherubims and angels singing Hosannas. Diaph. out.
Scene 8.	Diaph, in. Hell with its lakes of fires and vapors. Satan and Sin crawl out of the vapor and fire onto a crag, like the Dore picture.
TITLE	Hating "Good" the evil pair set forth to wreak their vengeance on mankind.
Scene 9.	Hell with its lakes of fires and vapors. Satan and Sin discovered on a crag as in Dore picture. They consult, come to the conclusion the title expresses and fly upward through the interior of the earth. Interior of the earth is coming down.
Scene 10.	Cliffs and mountains going down—Satan and Sin flying up.
Scene 11.	Cliffs by ocean. Satan and Sin come up in a cloud of vapor as if from the interior of the cliff, and stand there outlined against the sun. Sun and ocean in this.
Scene 12.	Close up of Satan and Sin as they consult and decide what to do.
TITLE	The first created Pair. The first Transgressors of divine command. Eve—Miss..... Adam—Mr.....
Scene 13.	Eden spot by water. Diaph. in. Eve looking into the water—a girdle of flowers around her hips and some over her breast. She is placing some flowers into her hair and looking at herself in the water. Take the reflection of the water first. Swing camera up and take Eve.
Scene 14.	Cliffs by ocean. Satan and Sin discovered. They decide and both exit.
Scene 15.	Tree of knowledge— Satan and Sin enter—he tells her what to do.
Scene 16.	Close up of Sin—transform her into snake, wound around tree.

SCENE 17. Tree of knowledge—Satan and snake discovered—
Satan gets back of tree.

SCENE 18. Eden spot by water.
Eve disc.—She seeks snake. Is attracted and exits.

SCENE 19. Tree of knowledge.
Snake disc. Eve enters—looks at snake.

SCENE 20. Close up of snake—
Diss. head of snake out and diss. head of Sin in its place.
Small head only.
Sin's head speaks.

TITLE Eat of the fruit.
It is not death, but life.

SCENE 21. Close up of snake with Sin's head.
She speaks the above.
Diss. Sin's head out and disc. Snake's head in its place.

SCENE 22. Tree of knowledge—Eve and snake disc. Eve looks around takes pomgranite and eats—Looks toward Adam and exits.

SCENE 23. Eden spot.
Adam disc.—The lower part of his body is among foliage.
Eve enters. She tells him about pomegranate. He questions her. She tells him where she got pomegranate. He looks.

SCENE 24. Tree of knowledge.
Sin disc. just in the act of changing from snake to Sin. When change is complete Sin reveals herself looking towards Adam and smiling.

SCENE 25. Eden spot—
Adam and Eve disc. Adam eats.

SCENE 26. Tree of knowledge. Sin disc. Satan comes from back of tree—both look and laugh.

SCENE 27. Eden spot.
Adam and Eve disc. fear comes over them. Angel with flaming sword enters—stands in threatening attitude. Adam and Eve cringe in terror. Satan and Sin enter at back. They point at Adam and Eve and laugh in mockery and glee—
Diss. Out.

SCENE 28. Sun and water.
Dissolve this in.
Fade in the spirit of time, floating over the scene and Dissolve out.

TITLE And through the ages came the woman and as the Magdalen was taken in adultery.
The Magdalen—Miss——

SCENE 29. Ex. Temple. Dissolve this in.
A crowd of Jews brings in the Magdalen from the back. There is a great commotion and the men and the women have stones and clubs in their hands in threatening attitudes.
Satan and Sin appear at back.

SCENE 30. Comparative close up of Satan and Sin as they were in the Eden period.
They look towards the Magdalen and the crowd.
Laugh triumphantly.
Dissolve them out and in to
The Accusing Jew and his witness.

SCENE 31. Ex. Temple.
All, discovered as before. Satan and Sin now dressed as the accusing Jew and his witness come into the crowd and beckon to the crowd to take the Magdalen on to the Judges.
Pull the camera back and reveal Christ.
Satan and Sin come forward and Satan speaks.

TITLE — Moses in the law commands that such should be stoned.
But what sayest thou?
The accuser—Mr.——
His witness—Miss——
The Saviour—Mr.——

SCENE 32. — Ex. Temple: All disc. as before.
Christ is writing with his finger on the ground.
All lift their rocks as if to stone the woman.
Christ rises and stops them, as He says:

TITLE — He that is without sin among you let him first cast a stone at her.

SCENE 33. — Ex. Temple: All disc. as before.
All look at each other and the hands with the rocks and the clubs come down slowly and all slink away.
The accusing Jew and his witnesses, Satan and Sin, are the last to slink away.
The Magdalen and Christ alone remain on the scene.
She kneels before him and kisses his feet. He says:

TITLE — Woman, where are those thine accusers? Hath no man condemned thee?
No man, Lord.
Neither do I condemn thee. Go and sin no more.

SCENE 34. — Ex. Temple.
Christ speaks the above. The woman looks around and sees that all have gone and she speaks her part of the title.
Christ then speaks the rest of the title.
The woman rises slowly unassisted by Christ and looks at Him and backs away slowly the light as if of her redemption on her till she exits.
Fade of Diaphragm out slowly on Christ alone.

SCENE 35. — Sun and Water. Sun in the Camera.
Spirit of redemption passes over the water.
Diaphragm this in and out.

TITLE — As it was in the beginning so it is now—Good and Evil strive in conflict but redemption is for all.

SCENE 36. — Ex. Church. Diaphragm this in.
Henry Holbrook discovered on steps.
Jane Gregory discovered on steps a little below Henry.
George Harmon discovered at the foot of the steps.
John Evil and Agnes Sin discovered on the other side of steps from George.
This must be so grouped that Jane does not see either George or John or Agnes.

TITLE — Mrs. Jane Gregory, Miss——

SCENE 37. — Close up of Jane as she stands on the steps and looks at inscription above the arch of the church door.

SCENE 38. — Inscription above the arch of the church door reading:
I have learned to believe in HIM who has redeemed me and all mankind.

SCENE 39. — Close up of Jane and the Church door.

TITLE — Henry Holbrook. Mr.——

SCENE 40. — Close up of Henry as he stands on the steps and looks at Jane smiling pleasantly.

SCENE 41. — Close up of Jane and Henry as they stand there, Jane exits into church.

TITLE — John Evil, Mr.——
Agnes Sin, Miss——
George Harmon, Mr.——

SCENE 42. Ex. Church. Henry, John, George and Agnes discovered. Henry asks them if they will go in and they smile sarcastically and say no.
Henry exits into church.
John, George and Agnes smile and exit down the street.

TITLE The women of Society hold a Bazaar to raise funds to establish a Home for Fallen Women.

SCENE 43. The Bazaar.
Reproduction of The Biltmore Grand Ballroom.
Stage at the back.
Ante Room in front.
Booths on floor.
It is Night.
Ladies, Gentlemen, Ladies and Girls in Booths.
General bustle and business of Bazaar.
DIAPHRAGM THIS IN.
Several men are surrounded by the women and made to take chances and to buy things and so on.
The men make their escape into the Ante Room.
At the back George Harmon enters.
A number of the women and girls see him entering and they rush towards him crying out:

TITLE There's a man. There's a man.

SCENE 44. Comparative close up of George and the group of women as they surround him and try to make him take chances and buy things.

SCENE 45. Close up of Jane's Booth near the entrance of the Ante Room.
Jane and a number of women are there. They all see George and some of them urge Jane to go after him and separate him from his money.
Jane takes her book and is about to go, but does not go.
The women say to two or three pretty girls:

TITLE That's George Harmon, he has tons of money and is an easy mark for pretty girls. Go after him.

SCENE 46. Close up of Jane's Booth.
All discovered as before.
All laugh and the girls are given books and goods and so on and they exit.

SCENE 47. Close up of group with George.
The girls from Jane's Booth enter and all crowd around him and sell him chances and things.
The camera now is pulled back keeping George and two girls with him in the foreground all the time. They stop first at one Booth and then at another and keep on coming down the whole length of the Bazaar. Till they arrive at Jane's Booth. George sees Jane.

SCENE 48. Close up of George as he looks at Jane with lust.

SCENE 49. Full View of Bazaar. All discovered as before. Camera pulls back and on through the arch of Ante Room. George makes his escape from the girls and follows the Camera into the Ante Room.
Several men are in the Ante Room.
They greet George and all laugh at George because he was made to shell out to the girls.

SCENE 50. Ante Room, showing the Lounging Room on the right through arch.
Several men are in the Lounging Room.
George and the other men are in the Ante Room.
George says let's have a drink and he and several of the men go into the Lounging Room.

SCENE 51. Lounging Room. Men discovered. George and the other men enter.
All have a drink.
The men chaff George.
He orders another drink.
In a dark corner of the Lounging Room, Satan appears, he must be faded in.

Dissolve Satan into John Evil.
John Evil comes forward now.
George grets him very effusively. Greets him like a well-liked friend. Some of the others also greet him. George orders drink for John. And all drink. The men console George for having been separated from his money and one says to him, never mind, it's in a good cause.
George looks at him.
John whispers to George.
George says:

TITLE — Good cause, be damned. The whole thing is grim barter. The Magdalens take Society's husbands, and Society retaliates by taking the Magdalens' lovers.

SCENE 52. — Lounging Room.
Close up of the group. John and George are close together. George speaks the above.
Several of the men take offense at what George said.
There is a general argument and quite acrid.
One of the men says:

TITLE — There are men who believe that every woman has her price—it's incredible, since they must be sons of mothers, but we all know they exist, and you doubtless are one of them.

SCENE 53. — Lounging Room.
All discovered as before.
The man says the above. One or two of the men laugh. George gets mad. A couple of the men go out as much as to say that George is drunk and doesn't know what he is talking about. Two or three speak as if debating the matter.
John gets back of George and whispers to him.

SCENE 54. — Lounging Room.
Close up of John and George as John whispers to George. The sinister face of John and the debanched face of George. George's face expresses the delight he feels in listening to what John whispers.

SCENE 55. — Lounging Room, full view.
All disc. as before.
George shakes hands with John as if approving of what John whispered. Drinks and then speaks.

TITLE — Your paragons of virtue are myths. Women are flesh and blood and you can't preserve them from tainting.

SCENE 56. — Lounging Room.
All disc. as before.
George speaks as above. Some of the men laugh at what George says. Others are disgusted. A young man comes forward. Goes to George, looks at him with scorn from head to foot and throws the contents of his glass into George's face. George gets mad and rushes at young man. The other men grab both of them and calm them down. Order is restored. The young man is taken some little distance from George. Another man orders fresh drinks. One man sticks a cigar in the young man's mouth, another man sticks a cigar in George's mouth. John leans over George and whispers again.

SCENE 57. — Lounging Room.
Close up of George and John as John whispers to him.

SCENE 58. — Lounging Room.
Full view all disc. as before.
Drinks served. George drinks his down, and speaks.

TITLE — Twenty to five in thousands, I can attain the *first woman* I meet.

SCENE 59. — Lounging Room.
All disc. as before.
George speaks as above.
The young man that threw the drink into George's face gets mad again and tries to get at George. Several men hold him. Henry Holbrook, a mild-looking man, comes forward and goes up to George.

SCENE 60. Close up of Henry. He looks at George.

SCENE 61. Close up of George as he looks at Henry.

SCENE 62. Close up of John as he looks at Henry and shrinks a little.

SCENE 63. Lounging Room, full view.
All discovered as before—Henry speaks.

TITLE I am sory for you, but I'll take your bet. The money to be used for the uplift of women degraded by men like you.

SCENE 64. Lounging Room, full view, all disc. as before.
Henry speaks as above. George turns to John as if to ask for advice. John whispers to him.

SCENE 65. Close up of John and George as John whispers to him to take the bet.

SCENE 66. Lounging Room, full view, all disc. as before.
George indicates that he takes the bet and offers his hand to shake hands with Henry. Henry looks at the hand, shakes his head and takes out little memo book and writes in it. Hands it to George. George shows it to John. John nods his head. George signs it, tears leaf out and hands it to an important looking man. Several men look at George and John in disgust and exit. George finishes his drink, and he and John consult. Henry stands a little to one side looking at them with pity. John and George exit, followed by Henry.

SCENE 67. Ante Room, showing Bazaar.
John, George, followed by Henry, enter from Lounging Room. John whispers to George. George looks at him and says something to John, and both look towards and into Bazaar.

SCENE 68. Bazaar. Close up of Jane in her Booth. Beatific look.

SCENE 69. Ante Room. John, Henry and George discovered. John asks George if that's the one he would like to be the first. George says yes.

SCENE 70. Bazaar. Jane comes out of her Booth as if in answer to a call from Mrs. Jacob Waddell, who is standing outside of Jane's Booth. Mrs. Waddell says something to Jane. Jane looks down the bazaar and not seeing what she is looking for looks and moves towards the Ante Room. So that Jane is now in the arch of the Ante Room door.

SCENE 71. Ante Room. John, George and Henry X the Ante Room. Jane is in the arch of the Ante Room, stops suddenly.

SCENE 72. Close up of Jane as she looks.

SCENE 73. Close up of George as he looks at Jane.

TITLE No state of virtue is complete until it is won by a conflict with vice.

SCENE 74. Ante Room showing Bazaar.
All discovered as before.
Mrs. Waddell comes down to Jane and asks her if she knows George. Jane says no. Mrs. Waddell introduces her to George.

SCENE 75. Close up of Jane and George as they shake hands.

SCENE 76. Ante Room.
Close up of John as he looks with satisfaction. He looks to one side of the Bazaar and into a Booth. This shot at John must be taken in such a way that one of the Booths in the Bazaar will show in the picture with him. FADE IN SIN in this Booth and dissolve her into Agnes Sin. Agnes comes out of the Booth and comes to John.

SCENE 77. Ante Room, full view.
John and Agnes on one side.
George and Jane in the center.
Henry on the other side.
Mrs. Waddell above Jane.

TITLE — Jane's introduction to Evil and Sin.

SCENE 78. — Ante Room, full view. All discovered.
George introduces Jane to Agnes and to John.
One of the men who was in the lounging room when George and Henry made the bet comes from the Bazaar and to Mrs. Waddell and takes in the situation.

SCENE 79. — Close up of the man and Mrs. Waddell.
He tells her about the bet having ben made in the lounging room. Mrs. Waddell looks to express appreciation that she realizes the idea of the information the man gave her.

SCENE 80. — Ante Room, full view. All discovered.
They talk. Mrs. Waddell and the man watch them. Jane finally shows George her book and asks him to take a chance. George agrees and signs his name and address in the book.
Diaphragm out.

TITLE — Influences he can't account for have worked the complete financial ruin of Jane's husband.
Frank Gregory, Jane's husband, Mr.——

SCENE 81. — Jane's Home.
Sitting Room with windows.
Dining Room at back.
Hall on the left of Sitting Room. Left as Camera sees it.
Bed Room on the left of Hall. Left as Camera sees it.
Bath Room at the back of Bed Room.
Frank discovered seated with his head between his hands. He is greatly agitated and perturbed and in trouble. Jane is a little away from Frank looking troubled and worried about Frank.

Atmosphere here should be as if Frank had just finished telling all his troubles to Jane. Baby is on the floor playing with a kitten and a dog. Frank rubs his head with hands and runs his hand through his hair without looking up. He looks up finally, rubs his hand over his face, almost crazy, comes to a sudden resolve and rises quickly as if about to do something.
He changes his mind as if in despair, and sinks back into chair.
Jane goes over to him, sits on the arm of his chair and puts her arms around his neck and her face close to his head and comforts him. Show her great love for him.

SCENE 82. — Close up of the baby with the dog and kitten playing.

SCENE 83. — Jane's Home, full view. All discovered.
Jane comforts Frank. He finally says:

TITLE — I've sunk your money—every cent. I've sold your jewels. I can neither beg nor borrow and I can't steal. Somebody has pushed me to the wall and I'm a failure, Jane, and—that's all.

SCENE 84. — Jane's Home. All discovered.
Frank says the above. Jane comforts and loves him.
He broods and is remorse.
The baby crawls or walks over to Jane and Frank, and tries to climb up on Frank's knee as if to comfort him also.
Jane looks at the baby, and tells Frank to look at the baby. Frank looks at baby. Then he looks at Jane. Great emotion. She takes the baby in her arms and hugs and kisses baby. She shows baby to Frank as muc has to say, you have something to struggle for. He realizes her meaning. Hugs and kisses baby and Jane.
Jane says to him:

TITLE — We have the baby and each other; don't despair.

SCENE 85. — Jane's Home. All discovered.
Frank looks at her and baby, as if to say, any man who has a wife like you is rich beyond all measure. Embraces and kisses. Tells her that he is going to try to snatch success from ruin. Kisses her and baby again. Puts on hat and exits.

SCENE 86. Ext. Jane's Home.
Frank enters from house. Pulls his hat on tighter with determination, and exits down street.

SCENE 87. Street.
Frank enters down street and stops on curb. Coming down the street is an auto with John.
George in it.
Coming up the street is another auto.
Henry is coming down on the other side of street.

SCENE 88. Close up of Frank as he stops on curb.

SCENE 89. Close up of John and George in the auto. John sees Frank and makes up his mind what to do.

SCENE 90. Street. All discovered as before.
Autos going. John leans forward, touches driver.
Driver turns his head to speak to John and car gets on the wrong side of the street. The other car is coming the other way. To avoid collision both drivers turn the corner.
Frank is crossing the street.
The other car hits Frank and speeds away.
John's car drives on a little piece, stops and John and George and driver start to get out.

SCENE 91. Street. Close up of Frank on the ground with a big cut on the side of his head.

SCENE 92. Street. Close up of Henry on the other side of the street as he sees the accident.

SCENE 93. Street, Full View. All discovered.
John, George and Henry and driver all going to Frank. Come to him.
Frank is on the ground.
Henry kneels by him and examines him.
John and George look at Frank and exchange a knowing look. They are leaning over Henry's back looking at Frank.

SCENE 94. Street. Close up of John, George and Henry. John and George exchanging the knowing look. Henry looking at them as much as to say, this was no accident.

SCENE 95. Street, full view.
John and George are about to go away. Henry stops them, saying: One moment, please.
They stop and look at him.
Henry says to the driver:

TITLE Telephone Doctor Barton to come to Mr. Gregory's at once.

SCENE 96. Street. All discovered.
Henry says the above. John and George exchange looks. George nods to driver to go.
Driver exits.
John, George and Henry start to pick up Frank to take him to auto.

SCENE 97. Jane's Home.
Jane, baby, dog and kitten disc.
Jane sees that the baby is dirty. Laughs and picks the baby up. Slips the one garment the baby has on, off and puts baby on sofa on bath towel. Tells the dog to watch the baby. Baby is holding the kitten in its arms. Dog puts his front paws on sofa and guards the baby. Jane calls, from habit, her maid. There is no answer. Jane realizes that she no longer has a maid. Thinks a little. And then cheerfully, as if to say, I'm glad I have to do it all myself, she exits.

SCENE 98. Sitting Room. Close up of baby holding kitten, dog with paws on sofa guarding baby.

SCENE 99. Sitting Room, full view.
Jane enters with baby's bath tub full of water. Jane puts baby into tub and starts to wash baby.

SCENE 100. Street.
Driver enters from phoning.
Auto with John, Frank, Henry and George discovered. Frank is in auto now, John gives order and auto drives off.

SCENE 101. Sitting Room. Jane, baby, dog and kitten discovered. Jane takes baby out of tub. Drys it and powders it. Dog looks on. She gives the dog a dab of powder. Turns baby over on lap, stomach down, and powders its back.

SCENE 102. Another street. Auto with Frank and others in it going.

SCENE 103. Sitting Room. Jane, baby, dog and kitten discovered. Jane is now rocking baby to sleep. Dog looks on.

SCENE 104. Exterior Jane's Home. Auto with Frank and others in it drives on and stops. All get out and start to take Frank out.

SCENE 105. Sitting Room. Jane, baby, dog and kitten discovered. Baby is asleep now. Dog pricks up his ears and growls and barks. Jane tells him to keep quiet. Dog pays no attention to her but whines. Jane goes with him to hall door, opens it and lets him out. Leaves door ajar.

SCENE 106. Exterior of Jane's Home.
John, Henry and George discovered carrying Frank towards the house. Dog runs out to them and barks. Sniffs Frank. Gets near to John, stops, backs away. Sits on his haunches and whines and howls.

SCENE 107. Exterior Jane's Home. Close up of dog whining and howling.

SCENE 108. Hall of Jane's Home, showing sitting room and dining room through arch.
Jane, baby and kitten discovered. Baby is asleep, Jane is placing it on sofa in sitting room. John, George, Henry and driver enter carrying Frank. Henry tells them to put Frank into bedroom across the hall. They exit into bedroom with Frank and he exits into the sitting room.

SCENE 109. Sitting Room.
Jane discovered. Henry enters and goes to her. He looks at her with gentle, kindly eyes. She looks at him with wonder in her eyes. He tells her to be brave, that it was an accident. She devines what he means, her expression changes to fear and horror and she says:

TITLE An accident—my Frank—hurt—killed—

SCENE 110. Sitting Room. Jane and Henry discovered. She says the above, he says yes. She clasps her hands together in a dazed sort of way. She mustn't act, it's just mute grief. Henry tells her what happened. She asks him where Frank is. He tells her in the bedroom. She looks that way, and as if she saw Frank, moans, and covers her face with her hands. Crying and sobbing, she exits. Henry follows her.

SCENE 111. Exterior Jane's Home. Close up dog whining and howling.

SCENE 112. Bedroom, across the hall from sitting room. Frank on bed. John and George and driver by him. Henry and Jane enter. Jane looks at Frank, sinks down; tears stream down her face, as she prays God to spare Frank's life. John and George place their hats on bureau.

SCENE 113 Close up Jane with tear-stained face, as she prays for Frank's life.

SCENE 114 Close up George as he looks at Jane with beastly lust.

SCENE 115 Close up John as he watches George with satisfied leer.

SCENE 116. Clos up Henry as he looks from one to the other and wonders how it is possible for men to be such brutes.

SCENE 117. Bedroom. Full view, all discovered as before.
Dr. Barton enters, goes to bed, and begins his examination. John looks on sinister. A grim smile on his evil face as he is satisfied that Frank is either dead or will die. Henry places his hand on Jane as if to say, courage to her. There is a little pause. Dr. looks up suddenly as if he couldn't account for Frank's comatose condition. His eye rests on George and then on John. Dr. makes up his mind, asks them all to go away. John and George exit to hall. Jane and Henry go to window. Dr. sends driver for water and towels. Driver exits to bath room at back. Jane sinks down and prays God to save her husband's life.

SCENE 118. Hall. Showing bedroom through open curtain.
George and John enter out of bedroom. Dog comes in as if from outside. As he passes by John, he sticks his tail between his legs and sneaks into bedroom, avoiding John.

SCENE 119. Bedroom. Doctor, Henry, Frank and Jane discovered.
Driver enters with water and towels. Jane at window in attitude of prayer. Dog enters. Gets on bed and lies down by Frank, his nose between his front feet.

SCENE 120. Hall. John and George discovered.
Bedroom showing through open curtain.
Jane is at window, Henry is by her. John looks into bedroom then turns to George and says:

TITLE Her husband will die and need will drive her into your embrace. Leave your card.

SCENE 121. Hall. Both discovered. John says the above, George takes out card from card-case and writes on it. John takes card and looking through curtains first and then at card, nods his head to George, as much as to say —she will call and she will fall, and places card in a small card receiver on small stand.

SCENE 122. Bedroom. Henry takes card from card-case and writes his address on it. Gives card to Jane and says:

TITLE If at any time I can be of use to you, call on me.

SCENE 123. Bedroom. Henry says the above, Jane thanks him, puts card on bureau. Henry says good-by, and exits followed by driver.

SCENE 124. Hall. John and George discovered, Henry enters followed by driver. Driver keeps on going and exits. Henry looks at George and says:

TITLE Doesn't the honest love of this good woman convince you that virtuous women exist?

SCENE 125. Hall. All discovered as before. Henry says the above. There is a little pause, then John whispers to George.

SCENE 126. Close up John and George. The malignant face of John as he whispers

SCENE 127. Hall. All discovered as before. George satisfied with what John whispered, looks at Henry and says:

TITLE The wager stands.

SCENE 128. Hall. All discovered as before. George speaks the above. Henry looks at him as much as to say, you are beneath contempt. John leers and exits to bedroom to get his and George's hat.

SCENE 129. Bedroom. All discovered as before—John enters, gets his and George's hat, sees card left by Jane on bureau.

SCENE 130. Close up of John and card. John reads the card, smiles. The card reads:

HENRY HOLBROOK
20 West 51st Street.

John takes pencil, and changes card to read

HENRY HOLBROOK
58 West 57th Street.

This, of course, is his number.

SCENE 131. Bedroom—full view. John says good-by and exits with his and George's hat.

SCENE 132. Hall. George and Henry discovered. John enters with two hats, gives George his hat, George starts to go to bedroom as if to say good-by to Jane. Henry stops him and says:

TITLE If you have no respect for yourself, you've got to respect her sorrow.

SCENE 133. Hall. All discovered as before. Henry says the above. John and George look at him, smile sarcastically and all three exit.

SCENE 134. Bedroom. All discovered as before. Jane asks Doctor something, and he shakes his head. Jane looks at him hopelessly, and exits.

SCENE 135. Hall. Jane enters—and walks through hopelessly to sitting room.

SCENE 136. Sitting Room. Jane enters, baby is awake now, she picks up baby, baby holds on to kitten, and she exits hopelessly.

SCENE 137. Bedroom. Jane and baby enter, Jane says to baby as she holds her hands in prayer in her own hands:

TITLE God will hear our prayer and spare papa's life for baby and for mamma.

SCENE 138. Bedroom. All discovered as before. Jane says the above—dog comes to her, sits up with his front feet on Jane as if also praying.

SCENE 139. Close up of Jane, baby and dog as they pray and diaph. out.

TITLE And undisturbed, the gaiety of life goes on.

SCENE 140. Diaph. in. Broadway, the lights and the traffic of night, and diaph. out to Cabaret 140 A.

TITLE And heaven and earth look coldly on.

SCENE 141. Diaph. in. Bird's-eye view of New York. Moon and the sky. Get water into this also if you can, and diaph. out.

TITLE And Evil and Sin stalk abroad.

SCENE 142. Diaph. in. Satan and Sin on the top of some building. Satan dressed as in the Garden of Eden period. Sin dressed as she appeared first, nothing on but the bat wings of her drapery. They consult and dissolve them out to
Dissolve them in to
John Evil and Agnes Sin dressed in modern clothes and Diaph. them out.

TITLE There ore women who lend themselves to help men to dishonor one of their own sex.

SCENE 143. George's rooms.
Diaph. in.
Close up of Agnes, as she sits listening.

SCENE 144. Close up of George as he is telling her what he wants her to do.

SCENE 145. Close up of John as he looks malignant and listens.

SCENE 146. George's rooms, full view. All three discovered. George finishes speaking. Agnes considers the proposition George made and smiles. Turns to John, he nods to her to accept the job. She tells George she will do it. He gives her money and instruets her and
Diaph. out

SCENE 147. Bedroom.
Diaph. in.
Dr. Jane, Frank, baby, dog and kitten discovered. Jane puts baby down. Goes to Dr., asks him something. Dr. says to her:

TITLE — The fracture is causing pressure on the brain—to save his life and reason, requires a serious operation.

SCENE 148. — Bedroom. All discovered as before. Dr. says the above, Jane looks at him helpless and hopeless. Sits down, her hands clasped in agony betwen her knees. They talk this over and Jane is told by Dr. that it will cost money.

SCENE 149. — Close up of Jane as she sits in agony.

SCENE 150. — Bedroom. All discovered as before. Jane tells Doctor that she has no money. Dr. goes to her and says:

TITLE — If you haven't the money, you'll have to send him to the charity ward of a hospital.

SCENE 151. — Bedroom. Both discovered. Dr. says the above. Jane's face twitches, and her fingers intertwine and open spasmodically.

SCENE 152. — Close up of Jane's fingers as they intertwine and open.

SCENE 153. — Close up Jane as she sits, her face twitching, Diaph. out.

SCENE 154. — Diaph. in. Charity Ward of Hospital.
Room of Charity Hospital, with all the bums and low people. (Take these separately.)
Diaph. out.

SCENE 155. — Bedroom.
Diaph. in.
Close up of Dr. and Jane. Jane covers her face to shut the vision out, and says, no, no; she can't do that. Dr. says to her as he writes on a card.

TITLE — This is the address of the best surgeon I know. His fee to you will be about a thousand dollars. Raise the money. Lose no time, and get him.

SCENE 156. — Bedroom. Both discovered. Jane takes the card mechanically, Doctor says good-by and exits. Jane sits there helpless, hopeless. She looks at the card Dr. gave her.

SCENE 157. — Close up of Frank in bed, as he writhes in pain. His hands clutch cover spasmodically as he moans.

SCENE 158. — Close up of Jane; she hears him. Starts up with sudden resolve and goes to bureau.

SCENE 159. — Close up of Jane at bureau, with Doctor's card. She opens drawer quickly and shows two silver dollars, two quarters and a dime. Looks at them, looks at card, passes her hand across her forehead, breaks down, sobs.

SCENE 160. — Close up of baby asleep holding on to kitten. Dog by it.
Dog looks towards Jane as if he heard her sob and exits.

SCENE 161. — Close up of Jane sobbing by bureau. Dog enters, gets on chair, paws Jane with one paw gently. She looks up. Dog pushes Henry's card to her with nose, and gives one bark. Jane picks up card and looks at it.

SCENE 162. — Close up of Frank as he moans and gives signs that he is in pain.

SCENE 163. — Jane and dog discovered by bureau. Jane forms sudden resolve. Pets dog as if to say, you are right; does this very hurriedly.
Jane thinks a little.
Looks at Henry's card.
Comes to sudden resolve and runs out hurriedly.

SCENE 164. — Kitchen. Jane enters in great hurry.
Runs to dumbwaiter.
Shakes the rope and calls the Janitress.

SCENE 165. — Janitress' Room.
Janitress discovered. Goes to dumb waiter.
Looks up and asks what is it.

TITLE — Mr. Gregory has been hurt, I must go out, please come up at once.

SCENE 166. — Kitchen. Jane discovered, she speaks as above.

SCENE 167. — Janitress' Room.
Janitress discovered. She says she'll come at once and exits.

SCENE 168. — Kitchen. Jane discovered. She closes dumb waiter and exits in a great hurry.

SCENE 169. — Bedroom. Jane enters in a great hurry. Puts on hat and coat.
Janitress enters quickly.
Jane is putting on hat and coat. Jane explains to woman in frantic haste that she is going to get this surgeon, showing her the card the doctor gave her. Woman tells her to hurry. Jane is by bed now. She says hysterically:

TITLE — I'll get the money, Frank. I'll save you.

SCENE 170. — Bedroom. All discovered as before. Jane says the above hysterically. And exits.

TITLE

SCENE 171. — George's Rooms.
George, John and Agnes discovered. George finishes giving her his instructions. Agnes smiles, as much as to say, leave it to me. Then she and John exit. George smiles satisfied and happy.

SCENE 172. — Exterior George's House. John and Agnes enter from house and exit as if to auto.

SCENE 173. — Street. Jane enters in frantic haste. Runs a piece and walks a few steps, runs again and exits.

SCENE 174. — Exterior George's House. John and Agnes discovered by auto. John in auto. Agnes by it as if John was giving her some ideas. Jane enters in frantic haste, runs a piece and walks a few steps, then runs again and exits past John and Agnes. She doesn't see either of them.

SCENE 175. — Close up John and Agnes and auto. John explains to her in great haste that Jane is going to George's house thinking it is Henry's. Agnes jumps into auto.

SCENE 176. — Street—outside George's House.
Auto with John and Agnes in it drive off quickly.

SCENE 177. — Exterior John's House. Auto with Agnes and John drives up quickly. John gets out hastily, and tells Agnes to wait for Jane and exits, running into house.

SCENE 178. — Exterior window of John's House, showing John's rooms.
This must be put up in the studio.
Shoot this through big glass window, showing window frame only.
John enters to window quickly, looks, taps on the window and points, as if asking Agnes is Jane coming.

SCENE 179. — Close up Agnes in auto, as she indicates that Jane is coming.

SCENE 180. — Exterior Jane's house, Jane enters in frantic haste, runs to door, and rings bell.

SCENE 181. — Exterior window of John's house showing his room. John discovered looking. Calls. Valet enters. John tells him what to tell Jane. Valet indicates with a leer that he understands and exits.

SCENE 182. — Exterior of John's House.
Shoot this so as to show Agnes in auto.
Jane discovered. Valet enters. Jane shows him card and asks him about Henry. Valet looks at her, nods his head and leers at her in an insulting manner, and says:

TITLE — Very sorry, but Mr. Holbrook has gone to Chicago.

SCENE 183. Exterior of John's House. Jane and Valet discovered, Agnes in auto in distance. Valet says the above. Jane's hope seems to leave her. Valet exits and closes door. Jane almost collapses. Recovers a little and totters away. As she gets to street, she stops, helpless, hopeless.

SCENE 184. Close up of Jane, helpless, hopeless, as she breaks down and sobs.

SCENE 185. Close up of Agnes in auto, as she looks sees Jane and gets out of auto.

SCENE 186. Close up of Jane, Agnes enters, speaks to Jane kindly. Jane sobbing, tells her what's the matter, but in a helpless, hopeless manner, that her husband has been hurt.
Diaph. out.

SCENE 187. Bedroom.
Diaph. in.
Frank in beg in agony.
Diaph. out.

SCENE 188. Diaph. in.
Close up Jane and Agnes. Jane shows her Henry's card and tells her.
Diaph. out.

SCENE 189. Diaph. in.
Bedroom.
Jane and Henry as he gives her card.
Diaph. out.

SCENE 190. Diaph. in.
Close up Jane and Agnes, Jane finishes her story, Agnes consoles her and both exit to auto.

SCENE 191. Exterior window of John's house, showing John's room. John discovered smiling and looking.

SCENE 192. Auto. Jane and Agnes are now in auto. Auto drives off.

SCENE 193. George's rooms. George discovered—looks at watch. Goes to window and looks out. Comes back, lights a cigar, and sits down smiling to wait.

SCENE 194. Bedroom, showing hall and sitting room. Frank, dog, baby, kitten, and woman discovered. Jane and Agnes enter. Agnes stops in curtains of bedroom and looks. Jane goes to Frank, and says to him:

TITLE I have tried, Frank—and I failed—

SCENE 195. Close up of Jane as she says this.

SCENE 196. Close up of Agnes as she looks and smiles as much as to say, I'll succeed.

SCENE 197. Bedroom—full view—showing Hall and sitting room. All discovered as before. Agnes looks around and goes to small stand with card salver on it, picks up George's card and looks at it.

SCENE 198. Close up of Agnes as she picks up card and forms her plans and puts card back on salver.

SCENE 199. Hall—showing bedroom. Agnes by card salver, calls Jane. Jane comes to her, Agnes points to card and says, you know him.

TITLE He is not a philanthropist, but he is rich and a spender. Try *him.*

SCENE 200. Hall—close up of the two women—Agnes says the above, Jane looks at her, her hopes revive with anxiety in her face, she says to Agnes, do you think he would lend me the money, Agnes says, I think he would. Jane waves the card in her hand two or thre times as if debating with herself, forms sudden resolves, and says: "I'll try; Agnes says, good, and both women exit.

TITLE — The heart of the sons of men is full of evil.—Eccles. 1. 3.

SCENE 201. — Ex. George's House.
Agnes and Jane arrive in auto. Jane gets out and goes to door. Rings bell.

SCENE 202. — Close up of Agnes in auto watching Jane.

SCENE 203. — Ex. George's House.
Door is opened by valet and Jane and valet exit.

SCENE 204. — George's Rooms.
George disc. Jane and valet enter. George looks at Jane, with a cunning leer.

SCENE 205. — Close up of George as he looks at Jane with bestial lust and passion.

SCENE 206. — George's Rooms. Full view.
All disc. George dismisses valet. Valet exits. Smiling as much as to say as he looks at Jane, I know what you are here for. George asks Jane to sit. She says no. She is very nervous. She tells him what she came for.

SCENE 207. — Close up of Jane as she tells him her story. Tears are in her eyes. Her pathetic plight should be touching.

SCENE 208. — Close up of George as he listens with a cynical smile.

SCENE 209. — George's Rooms. Both disc.
Jane finishes her story.
George looks at her as if weighing the matter over in his mind. And says:

TITLE — A beautiful woman like you does not have to borrow. I'll give you what you need - - -

SCENE 210. — George's Rooms.
Both disc. George says the above. Jane's face breaks into a smile of joy. She clasps her hands as if thanking God. She then takes George's hands and covers them with kisses of gratitude, as she kneels before him. George raises her to her feet and getting close to her in a lascivious manner, says:

TITLE — If you - - - - -

SCENE 211. — George's Rooms.

SCENE 212. — George's Rooms.
Both disc. George says the above. Puts his arms around her suddenly and whispers the rest of the sentence in her ear.

SCENE 213. — Close up of the two as George holds her and whispers to her. The expression on her face changes to one of horror and then to rage. She leans back in his arms and with both her hands she strikes him a fierce blow in the face, as she says, Beast! Beast!

SCENE 214. — George's Rooms. Full View.
Jane trembling with rage. George looking at her. He is enraged but his expression changes to one of cruel cunning as much as to say—you'll change your tune. And he says:

TITLE — I don't lend money to women. I give it. When you make up your mind to pay the price, send for me.

SCENE 215. — George's Rooms.
Both disc. George says the above. Jane's anger changes to despair. She looks at him and shudders all over and rushes out.

SCENE 216. — Ex. George's House.
Agnes and auto disc. Jane rushes out of the house and to auto. Leans on auto and breaks down.

SCENE 217. Close up of the two women. Agnes in auto, Jane by it. Agnes looks as much to say Oh! She then asks Jane what happened. Jane starts to tell and finishes by covering her face with her hands. Agnes talks to her and touches her consolingly. Jane looks up and Agnes says:

TITLE I am not advising. I am reasoning. Which is more virtuous, to sacrifice your husband or yourself?

SCENE 218. Close up of the two women.
Agnes says the above. Jane wipes her eyes. She then looks straight ahead, dazed. Agnes sees that she is weakening and says:

TITLE Shall I drive you home, so you can see your husband die?

SCENE 219. Close up of the two women.
Agnes says the above. Jane dazed stands almost motionless except for the spasmodic twitching of her hands and face.

SCENE 220. Exterior window of George's House, showing George's rooms. George disc. looking. He taps on windowpane several times.

SCENE 221. Close up of Agnes in auto. She hears taps and looks up and indicates to George that Jane will pay the price.

SCENE 222. Exterior of George's House, auto with Jane and Agnes disc. Agnes says good-by, Jane does not move. Stands dazed. Agnes gives order, auto drives off.

SCENE 223. Close up of Jane standing dazed and looking front.
Diaph. out.

SCENE 224. Close up of Bureau and two silver dollars, two quarters and a dime.
DIAPH. THIS IN.

SCENE 225. Bedroom. Frank disc. as he moans, his right hand falls on pillow of bed or on cover, and his fingers contract and close as he grasps the pillow or cover in agony.
Diaph. out.

SCENE 226. Diaph. in.
Close up of Jane as she stands. An expression of pain comes over her face. Jane stands a moment and murmurs to herself, I'll save you, Frank.

SCENE 227. Ex. George's House.
Jane in foreground. A shudder goes all through her and like one dazed she totters and exits into house.

SCENE 228. George's Rooms.
George disc. Jane enters. Staggers in. She is dazed. They look at each other, she speaks.

TITLE I'll pay the price.

SCENE 229. George's Rooms.
Both disc. She says the above. George smiles. They look at each other. Jane almost in state of collapse. George says, "Come on." Jane like one in a daze. They both exit.

SCENE 230. Hall. George and Jane enter.
Jane staggers like one dazed, they go up stairs. Jane clings to railing of stairs.

SCENE 231. Den with bedroom at back.
George and Jane enter. Jane totters like one dazed. George takes out pocketbook and starts to count out money.
Jane sees him. Leans against table for support, and falls on table in faint.
Diaph. out.

SCENE 232. Henry's Rooms.
Diaph. in.
Henry disc. He thinks. Makes up his mind. Puts on hat and exits.
Diaph. out.

SCENE 233. Den and Bedroom at back.
Diaph. in.
George and Jane disc.
Jane raises her head as if recovering from faint. George is still counting money.
Jane speaks in great haste:

TITLE Frank—His life—The Surgeon—

SCENE 234. Den with Bedroom at back.
Jane speaks the above in feverish haste. George says something. She hurriedly says: Come on—Quick—Come.
George wants her to remain. Jane shows the Doctor's card (Insert card doctor gave Jane with surgeon's address on it) to George and tells him that she must hurry and get the surgeon. He looks at the card, gives Jane a searching look, says all right, and both exit.

TITLE A Life to be saved, a Soul to be damned.

SCENE 235. Jane's Home.
Sitting room showing hall and bedroom. Woman, dog and baby and kitten in sitting room. Jane, Frank, Surgeon, two young doctors and nurse in Bedroom.
All the paraphernalia needed for an operation in bedroom. Two kitchen tables with sheet and pillow on them are there now.
Jane becomes hysterical.

SCENE 236. Close up of Jane and Surgeon.
Jane is trying to kep calm. She can't. She becomes hysterical and sobs and cries, and wrings her hands. The surgeon, of course, thinks it's on account of operation that she is hysterical. He does not know about George. He speaks:

TITLE I wouldn't stay here if I were you. The operation will take time. You can't help me and only agonize yourself.

SCENE 237. Close up surgeon and Jane.
Surgeon says the above and leads Jane out as if into hall.

SCENE 238. Sitting Room. Woman, baby, dog and kitten disc. Jane and Surgeon enter into hall from bedroom and Surgeon leads her towards baby and exits back into bedroom and closes curtains.
Jane totters to window of sitting room and hysterical as she is, she leans against window.

SCENE 239. Close up Jane by window.
Shoot out through window and show George standing by lamppost. Light from lamp on George, everything else black, or only suggested. This can be done in Studio.
Jane as she sees George, realizes her bargain and leans against window with back.

TITLE And the woman goes out to pay.

SCENE 240. Sitting Room.
All disc. as before. Jane breaks down. Goes to baby to kiss it, stops as she is about to touch it, looks in direction of George, shudders all over, does not kiss baby and totters out of scene.

SCENE 241. Ex. Jane's Home.
George waiting, Jane enters. They exit.

SCENE 242. Street. Jane and George enter in the distance, come forward. Jane suddenly stops.
In the foreground she sees a woman standing in hallway as a man enters the woman steps up to him and says something to him. Policeman enters and arrests the woman.

TITLE — The woman who, driven by want, offers herself, is arrested, but the man with money and time, who devotes both to destroy a woman's honor, is let alone.

SCENE 243. — Street. All disc. as before. The policeman takes the woman away. The man laughs and exits.

SCENE 244. — Close up Jane and George. Jane looks horrified, George laughs and both exit.

SCENE 245. — Ex. Theatre. Pictures and signs in lobby.
Jane and George enter as if they were passing by. Jane stops suddenly before a picture.

SCENE 246. — Close up of the picture.
Above the picture is the word:
TRANSGRESSORS
Below the word is the picture of the Magdalen and Christ. Below the picture are the words:
GO AND SIN NO MORE

SCENE 247. — Close up of Jane as she is looking at the picture. Picture in this close up with her.

SCENE 248. — Close up of both. George wants her to come on. She says she wants to see it. George humors her, and both exits.

SCENE 249. — Diaph. in.
Auditorium, people and proscenium, and screen with curtain over it.
Jane and George are standing at head of aisle with usher.
Then diaph. is open.
Usher leads them down the aisle. Camera is on tracks, and goes with them until they sit.

SCENE 250. — Close up of Jane and George as they sit with people in auditorium in back of them.

SCENE 251. — Curtains over screen part and reveal on one side of the screen only, tablets like those on which the ten commandments are. The tablets are enveloped in a flame of fire. In the fire on the tablets the words
THOU SHALT NOT COMMIT ADULTERY
On rest of screen the rest of the title can be read thus:

THOU SHALT
NOT
COMMIT
ADULTERY

When man began—this law began. It's the cry of all nature and like a living fire lives in the hearts and minds of all mankind.

SCENE 252. — Close up of Jane as she looks.

SCENE 253. — Flash of the title as before.

SCENE 254. — Close up of Jane as she looks.

SCENE 255. — Close up of George as he sits and smiles.

SCENE 256. — Close up of Jane and George. Jane wipes the cold sweat from forehead.

TITLE — Lust made the earth corrupt.

SCENE 257. — Primitive place by cliffs or forest.
DIAPHRAGM THIS IN.
IT IS NIGHT.
Community of primitive huts.
Fires smouldering in front of several huts.
Several dogs discovered eating the remnants of food left by the primitive people.
Leopard of Puma prowling around.
Several goats in enclosure.
Couple of dogs fighting over a bone.
These must fight themselves off the scene.
Elder brother is seen lurking at back in the undergrowth.
No people are on the scene.

Scene 258. Close up of Elder Brother as he lurks in the undergrowth. He gives signal, imitating the cry of an owl.

Scene 259. Tree top. Close up of owl as he hoots.

Scene 260. Primitive place. Full view.
Woman's hut in foreground.
Elder brother seen at back in distance.
Woman's head and face appear in hole in hut which serves as window.
She looks furtively in all directions.

Scene 261. Close up of Elder brother as he again signals.

Scene 262. Primitive place. Full view.
Woman's hut in foreground.
She hears his signal and motions to keep quiet.
She disappears from window.

Scene 263. Inside hut.
It is night.
Light effect from fire only.
Husband and child discovered asleep.
Woman back in as if from window.
Looks at husband to see if he is asleep.
Looks at him with hate and loathing and tiptoes out of the hut.

Scene 264. Primitive Place Full View.
Woman enters from hut, signals to Elder Brother and exits quickly.
Elder Brother exits after her.

Scene 265. Spot in forest or among rocks.
Woman discovered. Elder Brother enters.
They embrace and love and kiss.
Suddenly they become alarmed as if they heard something.
They both look in fear and terror.

Scene 266. Close up of Younger Brother lurking in the undergrowth and looking towards woman and Elder Brother.

Scene 267. Spot in forest or among rocks.
Woman and Elder Brother discovered. Woman indicates that she fears discovery and she exits running.

Scene 268. Water's edge.
Night.
Take this against the sun.
Sheen on the water and the figures almost in silhouette.
Several girls and women discovered in the water.
Several out of the water playing and having a good time.
Woman enters. Slips her clothes off and goes into the water.
All have a good time.

Scene 269. Inside hut.
Husband and baby discovered asleep.
Husband turns over in his sleep.

Scene 270. Water's edge. Night. Some of the women are dressed now. Others come out of the water and begin to dress.
THE WOMAN remains in the water.

Scene 271. Inside hut.
Husband and baby discovered.
Husband wakes up only partly and his hand goes over to the side of the bed where his wife ought to be.
He feels for her lovingly.
Discovers she is not there.
Wakes up and looks around.

Scene 272. Water's edge.
All the women and girls are now out of the water dressed.
EXCEPT THE ONE WOMAN.
She is still in the water.
All the others exit.

SCENE 273. Inside hut. Husband and baby discovered.
Husband is up now, he looks around and calls as if calling his wife. He goes to the door and calls as he stands in the doorway.

SCENE 274. Water's edge.
Woman comes out of water and starts to pick up her clothes, as if to dress.

SCENE 275. Close up of Younger Brother in the undergrowth. He cautiously, with lust all over his whole face, exits towards the water's edge.

SCENE 276. Water's edge.
Woman discovered she is not dressed yet. She has some of her clothes or drapery in hand.
Younger Brother enters. She sees him and runs away in terror. Younger brother pursues her.

SCENE 277. Undergrowth.
The woman enters running undressed, holding her drapery, pursued by the Younger Brother.
Both exit.

SCENE 278. Spot in forest or among rocks.
Elder Brother discovered. Woman pursued by Younger Brother enters and runs to Elder Brother for protection.
Elder Brother tells Younger Brother to get out. Younger Brother refuses.
They fight.

SCENE 279. Primitive place.
Husband discovered in doorway of hut. Women and girls enter as if coming from the water's edge. Husband asks them if they saw his wife.

SCENE 280. Spot in forest or among rocks.
Woman and the two brothers discovered. The brothers are fighting. This must be a terrific struggle and fight.

SCENE 281. Primitive place.
Husband and women discovered.
They tell him she is down in the water.
He stands and thinks.

TITLE And Fratricide was the result.

SCENE 282. Spot in forest or among rocks.
Brothers fighting.
Woman in terror.
Elder Brother kills Younger Brother. Hurls him over cliff. Has grief as he sees what he has done. Looks at woman as if to say, no matter, you are worth it. They embrace.

SCENE 283. Primitive place.
Husband discovered in doorway of hut.
He looks. Fierce anger comes into his face, as he sees:

SCENE 284. Spot in forest or among rocks.
Elder Brother and woman loving and embracing.

SCENE 285. Primitive place.
Husband discovered. He makes up his mind what to do.
He calls all the people.
Men and women enter running out of the huts.
The husband tells them what he has seen.
The men and women become enraged. Make this into a big scene of indignation.

TITLE And mankind was obliged to make morality laws to keep mankind moral.

SCENE 286. Group discovered The consultation ends, the indignation of the men is great, that of women still greater. They decide to kill both of the adulterers. The women place their babies in the arms of two or three old women. There is great commotion and the men exit followed by the women.

TITLE — One law for both.

Scene 287. — Spot in forest. Men and women disc. The elder brother is tied to a tree. His arms are tied above his head instead of being spread out like on the cross. His feet are tied. Around his loins are raw-hide thongs. The men are beating him to death. The women have the woman—she is tied to another tree close by. Her arms are above her head and she has thongs tied around her loins. The women are beating her to death.

Scene 288. — Auditorium—people looking—some lean forward—others look at one another.

Scene 289. — Auditorium—close up of Jane and George as they look.

Scene 290. — Close up of the Elder Brother as he is tied to the tree.

Scene 291. — Close up of the woman as she is tied to the tree.

Scene 292. — Auditorium—people applaud.

Scene 293. — Close up of Jane and George. Jane's eyes are riveted on what she sees. George is smiling.

Scene 294. — Spot in forest. All disc. the Elder Brother and the woman are both dead now. The raw-hide thongs are cut, and the Elder Brother and the woman drop to the ground inert. The men and the women look at them disgustedly and contemptuously, and exit.

Scene 295. — Flash of the two bodies as they are on the ground.

Scene 296. — Flash of a bunch of wolves eager for their prey.

Scene 297. — Flash of a bunch of buzzards eager for their prey.

Scene 298. — Auditorium—people applaud.

Scene 299. — Close up of Jane and George.

Scene 300. — Diaph. in.
Close up of Jane and George in the Aud. Jane wipes the cold sweat from her forehead. Closes her eyes as if to blot out the vision. George takes a hold of her and tells her to sit down. She looks at George and screams in frantic terror.

TITLE — I can't do it. Keep away—don't touch me—keep this man away.

Scene 301. — Auditorium—full view—all disc. Jane's screams as above—there is a great commotion. Jane climbs over seats and people to get into the aisle. George tries to stop her—a lot of men grab George. There is a fight.

Scene 302. — Close up of George and the men fighting.

Scene 303. — Close up of Jane fighting her way out of the crowd going over seats and people.

Scene 304. — Close up on stage—manager rushes out and yells at the people to keep quiet.

Scene 305. — Close up of orchestra—they have stopped playing and are looking at the fight.

Scene 306. — Close up of Manager—yells to the orchestra to play.

Scene 307. — Close up of the orchestra—they begin to play quickly.

Scene 308. — Auditorium—full view. George and the men fighting. Jane gets into an aisle, is surrounded by a lot of women.
Title here with Jane seen back of the title telling the title to the women.

Scene 309. — Close up of Jane and a lot of women as she tells them what she was about to do. The women look towards George and become frantic with rage and outraged womanhood.

Scene 310. — Close up of men and George fighting. George trying to escape.

SCENE 311. Close up of Jane and women as she finishes and tries to get out. A lot of women rush towards George.

SCENE 312. Close up of George and men fighting. A bunch of women fight their way in and begin literally to tear George to pieces.

SCENE 313. Auditorium—full view. Jane is struggling with a mass of people trying to get out and George is being torn to pieces.

SCENE 314. Close up of George being torn to pieces.

SCENE 315. Close up of Jane. She fights her way out and exits in frantic haste.

SCENE 316. Exterior of theatre. Jane totters out in frantic haste and exits.

SCENE 317. Auditorium—close up of George and crowd. George being torn to pieces. Four policemen enter—club their way to where George is.

SCENE 318. Hall of Jane's House. Jane totters in in frantic haste and starts to go into bedroom. Curtains of which are closed. Surgeon enters—stops her and says:

TITLE He is under ether. I am just about to operate—you must be patient.

SCENE 319. Hall. Both disc. Surgeon says the above. Jane talks almost hysterically—telling the surgeon how she got the money. The surgeon looks at her with growing amazement, till Jane says:

TITLE I must return the money—I can't dishonor him—disgrace my child.

SCENE 320. Hall, Jane's House. Both disc. Jane says the above, surgeon looks at her, takes the money out of his pocket, and gives it to Jane. Jane takes it and exits in frantic haste.

SCENE 321. Auditorium. George, policemen, and crowd disc. Policemen extricate George and get him into aisle.

SCENE 322. Hall. Surgeon disc. Shakes his head as if to say, incredible, and exits into bedroom.

SCENE 323. Auditorium. George torn to pieces—police keep the people back—one policeman leads the staggering George up the aisle, the people hooting at him, spitting on him, etc.

SCENE 324. Street. Jane enters running—and exits.

SCENE 325. Auditorium. George and rest disc. People hooting, etc. George exits with policeman.

SCENE 326. Lobby of theatre. George enters lead by policeman. Jane rushes in. George sees her, and his own condition. Becomes enraged. Rushes at her like a wild animal. Is held by policeman.

TITLE You cheat—I bought you—and, by God, you'll pay or I'll send you up like any other woman of the street.

SCENE 327. Lobby of theatre—all three disc. George says the above. Jane looks at him without fear. No bravado and says there's your money. Offers him the money. George looks at her. Money drops out of her hand. Policeman picks up money and gives it to George. Tells George he'd better beat it, and exits. George is thinking a whole lot now, looks at the money, wipes the cold sweat from his forehead and exits.

SCENE 328. Close up of Jane before the picture of Christ and the Magdalene. Jane looks at the picture and says:

TITLE I have done your bidding. I have not sinned.

SCENE 329. Close up of Jane before picture. She speaks the above. Diaph. out.

SCENE 330. Diaph in.
Den with bedroom at back. Jane disc. in a faint on table. George is just finishing counting money. He goes to Jane with the money in his hand. She comes to. Looks at George, and at the money, which George offers her. The whole thing dawns on her. She is horrified and recoils from the money in his hand and says in almost hysterical horror:

TITLE No, no. Frank doesn't want life at such a price.

SCENE 331. Den with bedroom at back. Both disc. Jane says the above and rushes out of room.

SCENE 332. Exterior George's House. Jane rushes out of door and exits in mad haste.

SCENE 333. Den with bedroom at back. George disc. He is standing before mirror of dresser, with money in hand. He looks at himself in the glass with disgust, makes up his mind and rushes out.

SCENE 334. Street. Jane enters in mad haste and exits.

SCENE 335. Club-room. Members disc.
George enters, there is excitement, caused by his appearance. They ask him questions. He goes right on past them to John.

SCENE 336. Close up of John and George. George looks at John and says:

TITLE You're a liar. Most women are good and no good woman can be bought. You and I quit right here.

SCENE 337. Clubroom. George, John, Henry and members are discovered. George says the above. The members look at John. He tries to explain. They treat him with contempt. George seats himself by desk and writes check.

SCENE 338. Sitting room. Woman, baby, dog and kitten disc. Jane enters in great excitement and rushes to baby. Hugs and kisses baby and cries. Dog jumps with joy and paws Jane and barks and runs in direction of bedroom, and back to Jane as if telling her to come on. Jane, baby and dog exit.

SCENE 339. Hall—Jane, baby and dog enter. Jane starts to go into bedroom. A surgeon and Henry enter. Jane is surprised. Henry speaks:

TITLE A man who has a wife like you, has no business to die and yours is going to live.

SCENE 340. Hall—all disc. Jane realizes what he means. Surgeon opens curtain and Jane and baby exit to bedroom.

SCENE 341. Bedroom. Close up of Frank, Jane and baby. Frank's eyes open, a smile comes over his face. His hand reaches out to Jane. She puts the hand to her face and diaph. out.

TITLE And so——

SCENE 342. Clubroom.
DIAPHRAGM THIS IN.
All discovered as before. George is seated by the desk looking at the check he has written.
John is standing, alone.
The club members are looking at John with contempt. Henry enters. George sees Henry. He rises and goes to Henry. He is contrite. He hands check to Henry.
Henry calls the important-looking man who took the memo. of the bet.
Henry tells George to give the check to the man.
George does so.

SCENE 343. Close up of George and Henry and John.
John is not as close up as he stands some little way back of George and Henry.
George, contrite, offers his hand to Henry as if in apology. Henry takes the hand. George backs away humbled and exits.
Henry and John look at each other.
Dissolve them both out.

SCENE 344. Black velvet curtains.
Dissolve in John and Henry as
Satan and Christ now.
Christ looking at Satan.
Satan backing away slowly disappears in the dark.
Diaphragm out.

TITLE The greatest thing in the world is LOVE.

SCENE 345. Jane's Home.
Diaphragm this in.
Jane, Frank, baby, kitten and dog discovered.
Jane loving Frank and the baby.
The baby loving the kitten.
Frank loving Jane and the baby.
Diaphragm this out.

THE END

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